

he had two wives,—the first, Jane, only daughter and heiress of Sir Richard Bagge, Knight, of the county of Salop, by whom he had three children, Richard, Jane, and Anne; the second, Elizabeth, daughter and heiress of Cuthbert Clifton, Esq., by whom he had also three children, William, Thomas, and Ann; after a life of 65 years he was laid here with his ancestors in July, 1845, in the hope of the Resurrection.

In the painted glass of the windows are several inscriptions,—one to A. Melbourn, dated 1842,—another to Margaret Bulkeley, daughter of Sir Richard Bagge, dated 1843. In this church also are deposited the remains of the family of the Blandells of Face-Blandell, a name well known to the lovers of the fine arts.

Our plate of the chancel screen represents it in its perfect state, before the alterations in the year 1810 were made.

#### STATE OF ART IN NORWAY. CARVINGS AND SPOONS.

THE accompanying engravings exhibit, by a strange contrast, the peculiar state of art in Norway. The inhabitants of almost all civilized countries have succeeded, by untiring mental energies and ample contributions of funds, in rendering their religious edifices objects of architectural beauty, but such, it seems, is not the case with the Norwegians, who, although rigid observers of the laws of their religion, and most generally attached to their church with more than ordinary sentiments of love and veneration, fail in the demonstration of that universal evidence of religious zeal that demands the exercise of an art so closely allied, by its study and associations, to the worship of our Creator, Preserver, and Benefactor. This is the more remarkable, in the absence of almost all dissent from the established church, as well as the existence of an intuitive love of art, although uttered sparingly, in ill-judged application, to the entrances of a few churches and domestic buildings, and the chaste and appropriate ornamentation of house furniture and utensils.

The churches of Norway are characterized as much by their resemblance of each other, as the primitiveness of their construction and the penthouse peculiarity of their appearance. The first engraving is a view of Ringebu Church, situated about midway up the picturesque valley of Gulbrandsdall, and is an average specimen of the style of Norwegian churches. The lych gate, though not introduced in this view, is almost everywhere seen in the boundary of the churchyards, and the belfry is, as usually made, a detached building, on the left in the engraving; on the right is situated the parsonage-house.

The decoration of the church entrances consists of planks carved on the face, in designs of much elegance and masterly execution, varying in length and breadth with their corresponding parts (neither of which form part of the constructive material), and altogether conceived, executed, and appropriated without reference to that consideration of usefulness which alone gives legitimacy to the presence of architectural decoration. It would be difficult to commit the same error in embellishing house furniture and utensils, for these are articles of frequent manual use, and all that would be incongruous in their form would be abandoned by admonitions from the most primitive mind; and hence we find in the examples, figs. 2 and 3, specimens of art, in which the combination of usefulness with embellishment is productive of harmony, and illustrative of the principles of true art. The houses of the rich, and equally so those of the poor, are stored with these beautiful examples of wood carving, less excellent in design and execution than the like productions of no other country. It must therefore be remarked, that whilst Norwegian art suffers materially from the want of well organized institutions for its study and cultivation, nature has formed the taste in all classes of society from the monarch to the peasant, in the sources of wealth and necessity, in the selection of mountain habitations, as well as those of populous towns and villages, for that equitable balance of subject, happy contrast of surface, and

#### RINGEBU KIRKE, NORWAY.



#### NORWEGIAN SPOON HANDLES.



FIG. 2.



FIG. 3.

harmonious combination of lines, the union of which mark the excellence of artistic decoration.

The specimens of design and execution illustrated (of alderwood), will amply corroborate that assertion, they being the ideal produce and handicraft of a mountain peasant, and average specimens of their skill.

There are no public buildings or institutions in Norway, exclusive of the churches; and these, as well as the domestic buildings, are erected of wood, with but a few exceptions,—such as the king's new palace at Christians, and the Cathedral Church of Sikkkestad, north of

Drontheim, which, with a few other unimportant exceptions, are of stone. This results first from the peculiar nature of the stone, which is chiefly silicious, of so irregular fracture, and therefore expensive to work; secondly, the scarcity of lime; and, thirdly, the abundance and cheapness of timber.

The mountains are composed chiefly of micaceous schist, which the heavy rains in winter are constantly washing down in broken masses. Amongst the peculiarities of custom may be mentioned the frequency of carving, on frieze boards or fascia boards (running horizontally round their dwelling houses) the will and tes-